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ABSTRACT

This book presents art appreciation lessons to encourage students to see works of art in two ways, as objects that are interesting in themselves and as objects that spark further exploration. Organized with an introduction and 4 sections subdivided into 8 lessons, each lesson, based on an artwork from the Smithsonian Institution's collection, develops logically out of those works that preceded it. However, lessons also stand alone. A fold-out image is provided for every lesson. Each lesson begins with a close look at the aesthetic qualities of the presented art exemplar and gleans visual clues from this image. Further lesson suggestions include role playing, skits, and discussions or debates of social studies topics. Art production activities are given. Sections and lessons presented include "Section I: What's It All About?" with an accompanying lesson based on the image "Double Portrait of the Artist in Time" (Helen Lundeberg). "Section II: Extending the Frame" offers lessons on images using "First Row Orchestra" (Edward Hopper) and "Modern Painting with Clef" (Roy Lichtenstein). "Section III: "Two Women Who Shaped History" has lessons related to the images of "Rosa Parks" (Marshall D. Rumbaugh) and "Frances Perkins" (William Henry Cotton). Lessons in "Section IV: Objects Honoring Three Men" examine "Painting No. 47, Berlin" (Marsden Hartley); "Ritual Food Serving Vessel (Jing Gui)" (Unknown Chinese Bronze Workers); and "Male Beaded Figure" (Bamum Peoples of Cameroon). The document concludes with acknowledgments and a list of sources. (MM)

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Beyond the Frame

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Beyond the Frame

Using Art as a Basis for Interdisciplinary Learning

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brother

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A frame around a painting is a boundary between the actual world and the world of the imagination. A pedestal sets a sculpture apart in the same way. Anything can happen inside the frame or on the pedestal. Artists can let loose their imaginations and invent a painting or a sculpture according to their own rules.

A picture frame or pedestal also focuses our attention on a work of art, encouraging us to lose ourselves in its colors, its shapes, and its story or message. In many cases, this is satisfying enough.

It is possible, however, that after getting to know a sculpture or a painting, we want to find out more, to look "beyond the frame." We might hope to learn about the mind and soul of a particular artist. We might want to find out about the life of the public figure or look into the historical event that a painting or sculpture depicts. We may wish to use works of art as guides to lead us to an understanding of cultures very different from our own.

Based on pieces in the collections of the Smithsonian Institution, this booklet illustrates how works of art can be used to begin these explorations. It encourages teachers and students to enrich their lives by venturing out beyond the frame and allowing works of art to lead them into unfamiliar territory.

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This booklet is intended to encourage students to see works of art in two ways:

As objects that are interesting in themselves.

As objects that spark further exploration.

In Section I

Students practice looking closely at the visual details of the painting *inside* the frame and then use their observations to discover the main idea and purpose behind the work.

In Section II

Students explore the concept of artistic style by closely examining Edward Hopper's realistic style and Roy Lichtenstein's abstract style. They then move beyond the frame in a literal sense, predicting how the two artists' paintings could be continued beyond their borders.

In Section III

Students move further beyond the frame by using works of art about the historic figures Rosa Parks and Frances Perkins as starting points in the study of significant moments in U.S. history.

In Section IV

Students' explorations extend even further beyond the frame as they study three works of art from Western, Asian, and African cultures. They move from the works themselves to the reasons why they were made, which in turn inform students about the worlds from which the objects came.

This booklet has been arranged so that each lesson develops logically out of those that came before. Each lesson can also stand on its own and may be presented by itself.

The lessons provide a two-part model for using art to teach students about the richness of their world. Each lesson begins with a close look at the work of art itself to glean as much information from it as is possible. The focus is on observation and identification of literal details and examination of elements of style and composition.

Next, students look at information outside the work of art both to deepen appreciation and understanding of the work and to learn more about topics that arise naturally from studying the work. The information about these works that students use comes from a variety of biographical, historical, geographic, anthropological, economic, or religious sources. Other works of art could raise questions that call for the study of additional disciplines.

We hope the lessons in this booklet will encourage teachers to apply the same approach to works of art in their local museums or to reproductions of art from museums around the world.

A mysterious shadow on the wall links the artist's portraits of herself at two different stages in her life.

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Helen Lundeberg, *Double Portrait of the Artist in Time*. 1978.51. Oil on fiberboard, 1935. 47 3/4 x 40 in. (121.3 x 101.6 cm). National Museum of American Art, Smithsonian Institution.

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Foldout 1 Helen Lundeberg, *Double Portrait of the Artist in Time*

When Helen Lundeberg painted *Double Portrait of the Artist in Time*, she was interested in painting "surreal" pictures that had an air of mystery about them. She wanted her pictures to make the impossible look possible, to appear sensible and logical even though the situation they depicted was not at all believable. Because of her thoughtful, introspective style, Lundeberg was called a "poet among painters."

Section I

Double Portrait of the Artist in Time

by Helen Lundeberg

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A Taking a Close Look

1. Use an opaque projector to display the reproduction of *Double Portrait of the Artist in Time*.

2. Ask students to guess the title of the painting. If their suggestions take into account only one part of the painting, point out the other parts. Tell them that by looking at all of the parts carefully, they can find out about the painting as a whole.

3. Ask students the following questions about the child in the painting:

What does the dress that the child is wearing tell about her? (You might want to focus the discussion by asking when a child would wear a dress like this. Who would be more likely to wear the dress, a modern child or a child from an earlier time?)

What is the child holding in her hand?

What is on the child's table?

What time is it?

4. Have students examine the portrait on the wall and answer these questions:

How old do you think the woman in the portrait on the wall is? What does she look like? How is she dressed?

What is the woman holding in her hand?

What is on the table in the portrait?

5. Have students examine the wall that serves as a background for the child and on which the portrait hangs and answer these questions:

What is on the wall beside the portrait?

What are the size and shape of the shadow?

Who casts the shadow?

Where does the shadow start? Where does it end? What parts of the painting does it join together?

Is the shadow real or imaginary? How can you tell?

6. After students have examined the parts of the painting separately, have them look at them in relation to each other. Ask them the following questions:

What shape is the mat under the child? What is the shape of the portrait on the wall?

What is the difference between the flowers that the child is holding and the flowers that the adult is holding? (You might want to focus the discussion by asking whether the buds on the flower in the child's hand are open or closed. Are the buds in the portrait on the wall open or closed?)

Is the position of the hand holding the flower in the portrait the same as the position of the child's hand or is it different? What else could the woman be holding in her hand? (If students don't mention a pencil, suggest it to them.)

What is the shape of the clock on the child's table? What is the shape of the box in the portrait?

7. After students have examined all of these details, ask which features are not as they would be in real life. Older students might also discuss the ways in which the details take on special meanings—act as symbols—in the painting.

B Learning from the Title

1. Tell students that the title of the painting is *Double Portrait of the Artist in Time*. Ask them how knowing the title affects their ideas about what is going on in the painting.

2. Ask students the following questions regarding the first part of the title (*Double Portrait*):

Why is the painting a double portrait?

Where are the two portraits?

What object acts as a frame around the lower portrait?

3. Ask students the following questions regarding the middle of the title (*of the Artist*):

Who is the subject of the top portrait?

Who is the subject of the bottom portrait?

Did you guess the subjects of the portraits before you knew the title? If so, what clues in the painting helped you?

What elements in the painting link the two portraits? (You might want to focus the discussion by asking in what ways the pose of the child and that of the woman are alike. In what ways are the objects surrounding the woman and the child alike? How does the shadow connect the child to the adult?)

Remember the ideas you came up with about what objects the woman might be holding in her hand. How might the position of the hand serve as a clue that the portrait is of an artist? Do you think most people who see the painting pick up the clue?

4. Ask students the following questions regarding the last part of the title (*in Time*):

At what stages of life has the artist portrayed herself?

How do the clothes in the two portraits suggest the different ages?

What objects in the two portraits show the passage of time?

How old is the child? (*Hint*: Read the clock.)

In the portrait on the wall, the box takes the place of the clock. Do you think the box offers any clues to the woman's age? What might it tell you? (If students are unable to unravel the clue, suggest the idea that by turning over the top half of the box, the artist is indicating that half of the woman's life is over.)

What do closed buds and open blossoms say about "time" in the two portraits? How do they show the stages of the artist's life?

After students have examined the painting itself and searched for clues to the artist's message in her title, have them move further beyond the frame by reading what Helen Lundeberg said about her painting. Read the following passage to students:

For the portrait of myself as a child I used a photograph which I still have, and though the props are a little different in the painting from the photograph, the pose is fairly exact. I also used the clock to show that it is a quarter-past-two which corresponds to the child's age. And instead of presenting myself as an adult before the painting of myself as a child, in *Double Portrait of the Artist in Time* I reserved this possibility where a child casts a shadow which is that of an adult who appears in the portrait on the wall. The painting on the wall actually exists. (Young 1971, 46)

Have students discuss their reactions to this information. You might direct the discussion by asking, Do you understand the painting better after hearing the passage? Does it add to your enjoyment of the painting, or would you rather be left to form your own ideas?

D Understanding Composition

Tell students that Helen Lundeberg said all her paintings are "very consciously planned" to get her meaning across to the viewer. Then ask them to imagine each of the following changes in the composition:

The shadow falls on the left side of the framed painting instead of the right side.

The shadow veers off toward the corner instead of going straight up to the portrait on the wall.

The shadow is only half as tall as the one in the painting.

There is no shadow in the painting.

Then discuss how these alterations would affect the painting. Help students realize that the position of the shadow not only ties the painting together visually but also contains information about the subject.

E Finding Likenesses

Note: To prepare for the following activity you will need to find and photocopy photographs of well-known people that your students are likely to know about and admire. You can find such pictures by looking through biographies in the library. When you make the selections, try for photos in which there is a resemblance between the adult and the child. The resemblance will most likely be obvious if both pictures show the subject from the same angle, that is, both should be full-face portraits or both should be profiles. Be sure to include a "child" photo and an "adult" photo for each person. Cut off any identifying information, but keep a record for yourself of the subject of each photo. (You might number the photos to facilitate this.)

Point out to students that the child in *Double Portrait of the Artist in Time* is shown full-face, while the adult is shown in profile. Explain that this makes it difficult to find clues in their features that indicate that they are the same person, and the artist has given other clues instead. Remind students that physical resemblance between a picture of a child and one of an adult is often a strong clue that the pictures are of the same person. Then present them with photocopies of photographs you collected, putting all the child photos in one pile and all the adult photos in another. Have students try to match each child with the correct adult. When they are finished, have them point out the clues they used to make the match.

F Making Your Own "Time Portrait"

Have students make portraits of themselves that incorporate a current photo and a drawing of how they expect to look when they are older. (The drawings may show them "when their lives are half over," as Lundeberg's painting does, or at another time in their lives.)

The artist creates a sense of isolation within his subjects by surrounding them with empty space and crowding them out of the painting.

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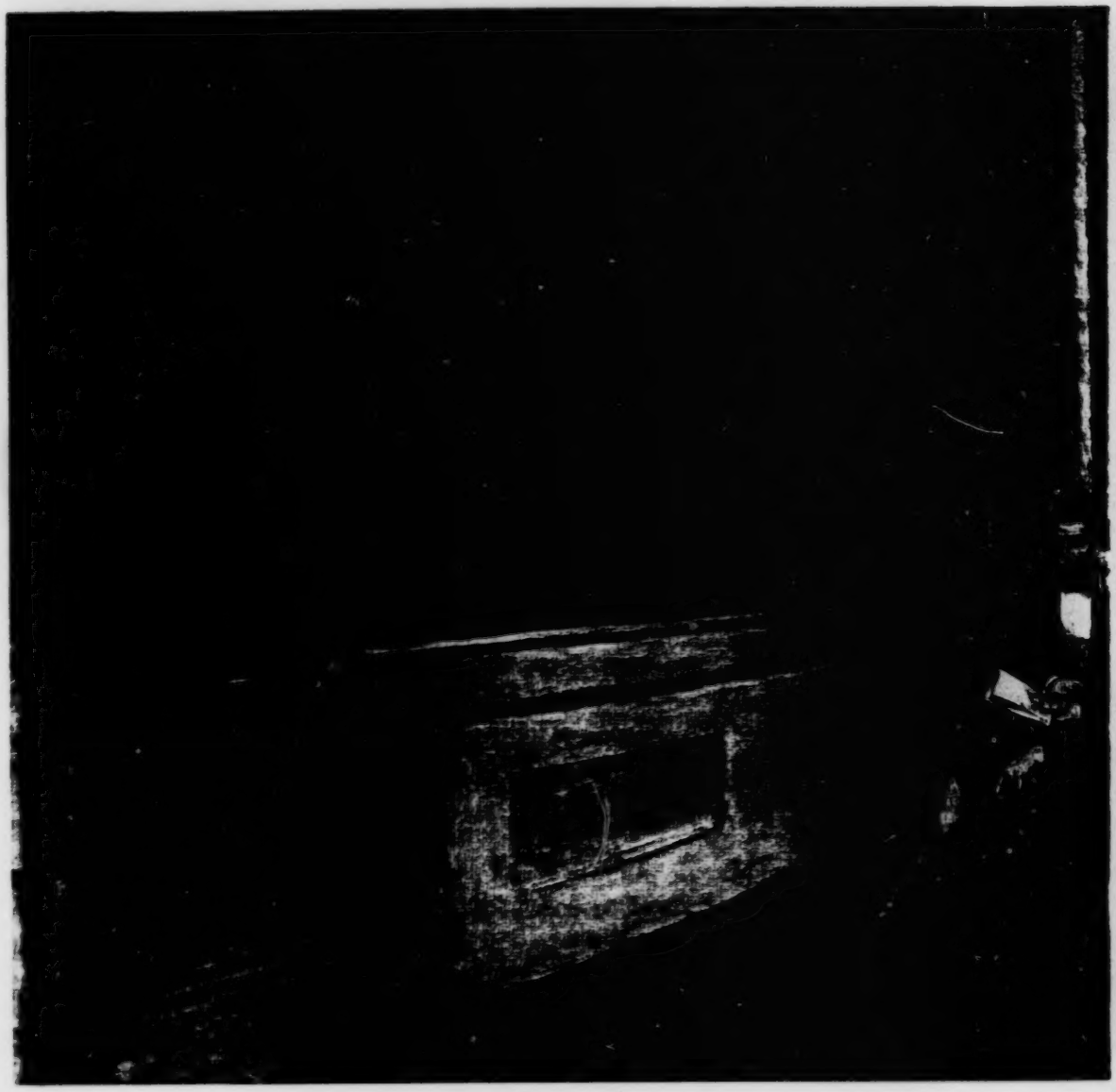

Hopper, Edward. *First Row Orchestra*, 1951. Oil on canvas. $31^{1}/_{8}$ x $40^{1}/_{8}$ in. (79.0 x 101.9 cm). Hirshhorn Museum and Sculpture Garden, Smithsonian Institution. Gift of the Joseph H. Hirshhorn Foundation, 1966.

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Foldout 2 Edward Hopper, *First Row Orchestra*

Background

Edward Hopper (1882–1967) began his career as a commercial illustrator and became one of the giants of American painting. A private person who talked little, Hopper seemed acutely aware of the fundamental "aloneness" of all the people he painted. Even when he painted people in groups, he seemed to surround them with a cloak of privacy.

First Row. Orchestra

by Edward Hopper

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A Taking a Close Look

1. Ask students to define the term *setting* in a play or story. (If they don't know, explain that a setting is the place where and time when the play or story happens.) Explain that a painting can also have a setting in space and time.

2. Use an opaque projector to display the reproduction of *First Row Orchestra*.

3. Examine the setting by having students answer the following questions:

What is the setting of the painting?

How much of the painting is taken up by an empty stage?

What things, besides the stage, does Hopper include that help you know the painting is set in a theater? (You might want to guide the students' observations with specific questions such as these: Where are the box seats? Where is the orchestra? If necessary, define *box seats* and *orchestra* as sections of seats in a theater.)

Do you think this scene takes place before the play, during the intermission, or after the play? Why do you think so?

Do you think the scene takes place in the present or the past? Why do you think so?

What time of day do you think it is? Why do you think so?

4. Have students describe the people in the audience by answering the following questions:

How many people are pictured?

Do the people seem to know each other? How can you tell?

What are they wearing?

What is the woman probably reading?

5. Have students imagine that they are in the theater rather than looking at a painting of it. Ask them to figure out exactly where they would have to be to view this scene as Hopper shows it. Are they sitting or standing? Which row do they occupy? Explain that this is the *point of view* of the painting, or the position from which it is seen.

6. Have students imagine that they are seated in the center of the last row of the orchestra facing the stage. Ask if the lines that form the stage and chair backs would still appear to be on a diagonal. Then have them make sketches that show how the stage, rows of seats, and group of people appear from this new point of view.

Proceed

B Defining a Mood

1. Have students discuss the mood of the painting and compare it with what they would expect to find if they went to the theater to see a show. (If necessary, explain that *mood* in a work of art or literature is the strongest feeling a viewer or reader gets from the work. The mood can be happy, frightening, humorous, and so forth.)

2. Tell students that Hopper loved theater, valued his privacy, and kept his conversation to a minimum. Explain that many people think his paintings communicate his sense of isolation. Then ask students the following questions about how Hopper created a sense of personal detachment in the painting:

The people in the painting are all bunched together, yet they seem isolated from each other. Why do they seem isolated?

Do you think they would seem more isolated or less isolated if Hopper had spread them out, placing empty seats between them?

How does the amount of empty space on the left side of the painting contribute to the mood of isolation? (You might ask how crowds contribute to the sense of festivity in a theater, and then introduce the idea that the physical space on the left reflects psychological space between the people bunched together on the right.)

How many of the people in the painting have their faces showing? How many are looking at each other? How many are looking out at the viewer?

C Extending the Painting

Have students identify the parts of the painting that appear to extend beyond the picture's border. Tell them that Hopper often painted scenes that look as if they might continue beyond their borders. Ask students to imagine what the scene beyond the borders of *First Row Orchestra* might look like. Distribute photocopies of Handout 1, a reproduction of *First Row Orchestra* (page 14). Have students use the white space to extend one side of the painting beyond the border. They should complete whatever objects or people Hopper left incomplete and may add on others that might appear in a theater setting. Tell students to try to maintain Hopper's realistic style. Explain that they can extend the painting as far as they wish by adding more paper to the edge of the diagram.

D Making Judgments

Post the students' completed pictures on a bulletin board or wall where they can be viewed easily by all members of the class. Use the questions below to guide students in comparing their work and judging how modifications such as the ones they made would change Hopper's painting.

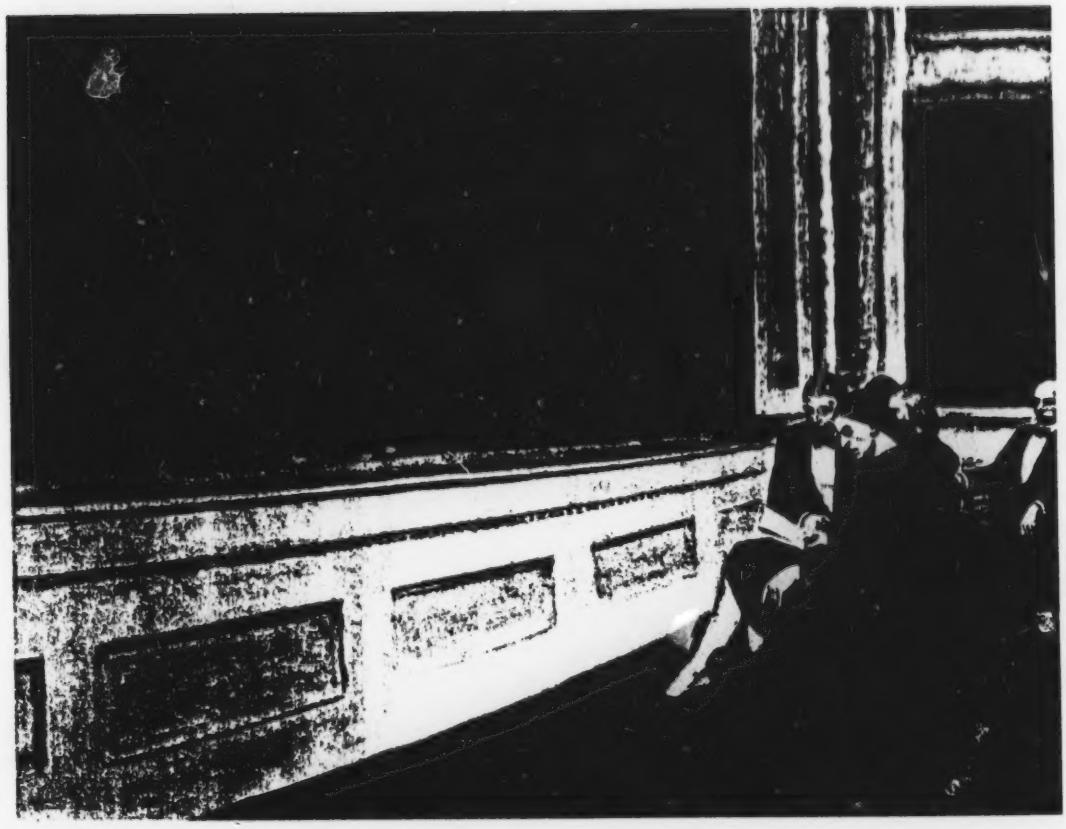
Did students extend different sides of the painting? Which side or sides did they choose?

Which objects and people did they complete?

Did they introduce any new objects or people?

Do any of the extensions change the painting's focus?

Do any of the extensions change the painting's mood?



Handout 1 *First Row Orchestra*

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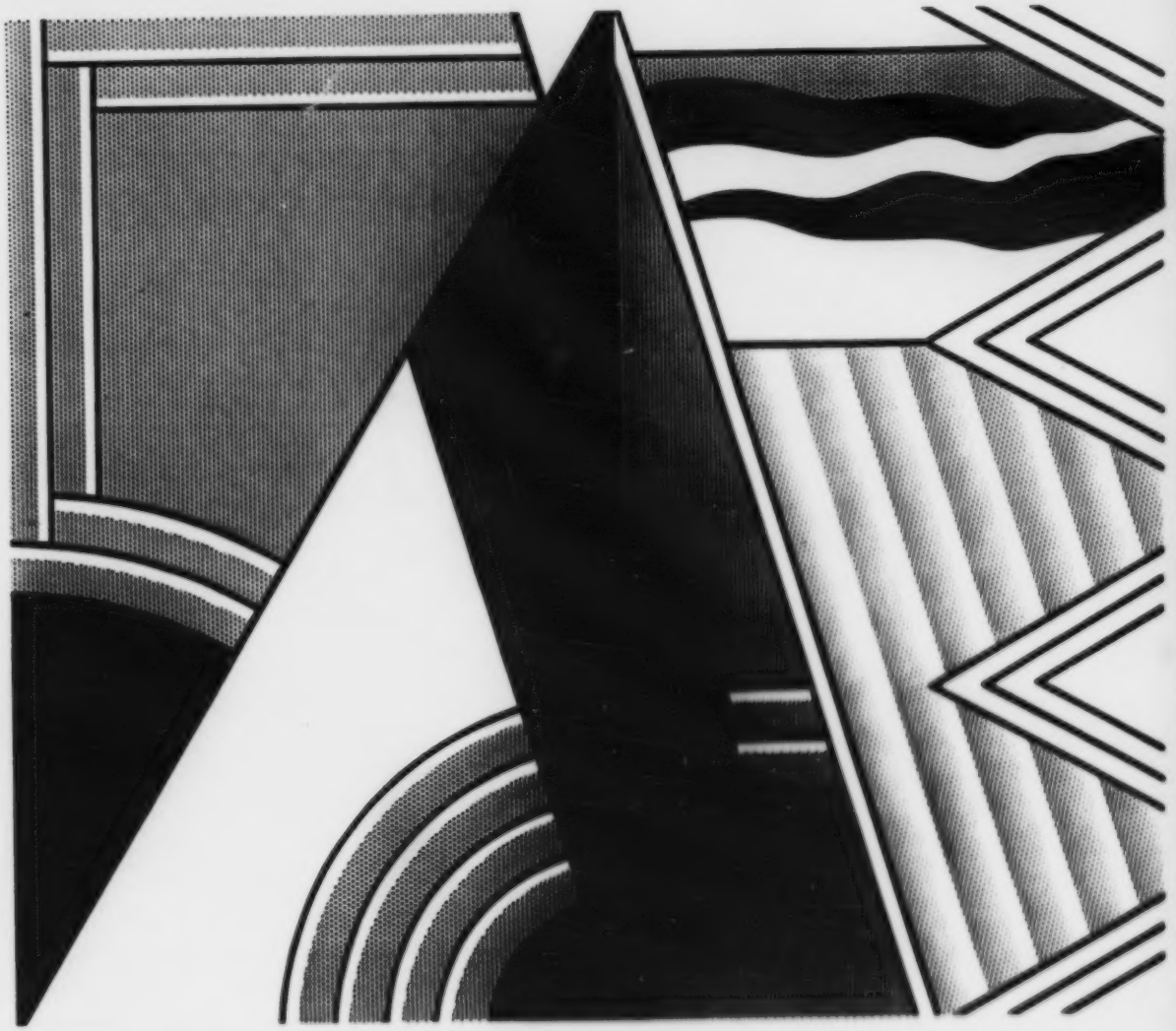
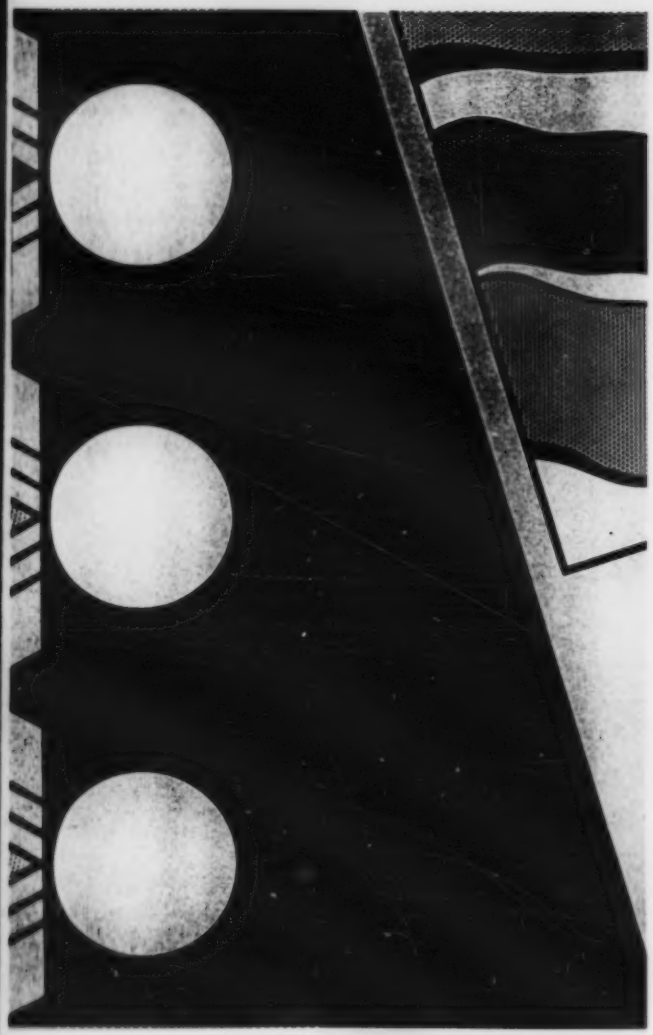


Lichtenstein, Roy, *Modern Painting with Clef*, 1967. Oil, synthetic polymer, and pencil on canvas, 100 1/8 x 180 1/8 in. (252.4 x 458.2 cm). Hirshhorn Museum and Sculpture Garden, Smithsonian Institution. Gift of Joseph H. Hirshhorn, 1972.



Foldout 3 Roy Lichtenstein, *Modern Painting with Clef*

Roy Lichtenstein (born 1923) is best known as a "pop" artist who made paintings that resemble huge enlargements of comic books. Eventually he left his comic book subjects behind but kept using the *benday dots*, common to comic book printing, as a kind of trademark.

Section II

Modern Painting with Clef

by Roy Lichtenstein

29

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1. Use an opaque projector to display the reproduction of *Modern Painting with Clef*. Tell students that the painting is approximately 8 feet 4 inches high and 15 feet long (2.5 x 4.5 m). Ask volunteers to measure off an area of this size on a classroom wall to demonstrate how large that space is.

2. Draw a treble clef on the board. Have students compare it to the one in the painting, then discuss how Lichtenstein modified the shape.

3. Demonstrate the lines and shapes that can be produced with a T-square, compass, and straight edge. Ask students to locate and compare areas where Lichtenstein could have used such tools and areas drawn freely.

4. Ask students to locate the black outlines around each form and determine whether all are of a constant width.

5. Ask students to find areas that are one solid color and areas made of colored dots. Have them find areas in which the dots are evenly distributed and areas in which the dots are unevenly distributed, suggesting a rounded or bumpy surface.

A Taking a Close Look

B Analyzing the Composition

1. Tell students that Lichtenstein planned the composition of *Modern Painting with Clef* carefully, using major lines to form the framework for the smaller shapes and patterns. Give them the following directions to help them distinguish the major parts of the composition:

Find two lines that divide the painting vertically into three equal parts.

Find three diagonal lines that move from the top of the painting to the bottom and cut across the vertical panels.

Find several shorter diagonal lines. Which ones run exactly parallel to the major diagonals? Which do not?

2. Tell students that Lichtenstein modeled this painting on the *Art Moderne* style of ornate geometric decoration. Show them some photographs of Art Moderne style. Then read them the following Lichtenstein quotation:

That's what interests me about Art Moderne. It had such great concern for logic . . . dividing the area into two or three equal parts of progressively larger parts. There's a kind of absurdity attached to . . . concern with logic. (Waldman 1971, 28)

Follow the steps and diagram below to demonstrate how often Lichtenstein divided the area of *Modern Painting with Clef* "into two or three equal parts" to make a "logical" geometric composition.

On an overlay (or piece of tracing paper), trace the border of *Modern Painting with Clef*. Your rectangle should be exactly the same size as the picture.

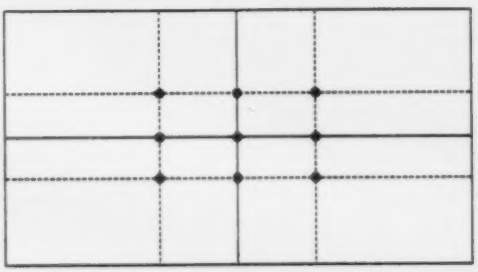
Divide your rectangle in half, both vertically and horizontally, and draw solid lines to mark the divisions.

Divide your rectangle in thirds, both vertically and horizontally, and draw broken lines to mark the divisions.

Draw small dark circles at the places where the solid and broken lines cross each other.

Lay your transparent rectangle on top of the reproduction.

See whether your small black dots coincide with major lines or points in the composition.



C

Extending the Painting

Point out that Lichtenstein purposely made some of his forms appear to go off the edge of his canvas. Have students locate the forms that seem to need just a fraction of an inch more space and the forms that might go on indefinitely. Distribute photocopies of Handout 2 on page 18. Ask students to use the reproduction on the handout and tools such as T-squares, compasses, and straight edges to extend one or more sides of *Modern Painting with Clef*. Tell them that they should continue Lichtenstein's patterns and style and that they should remember to use black outlines, dots, or solid colors as appropriate. Post the students' work on a bulletin board or wall so that they can compare their solutions.

D

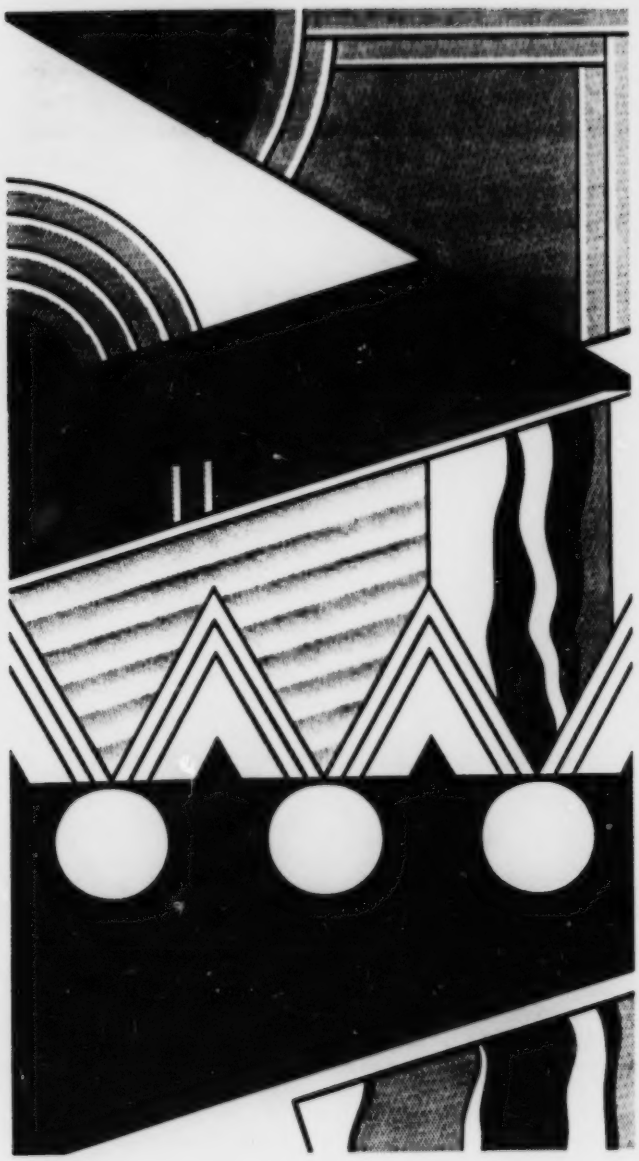
Learning about Lichtenstein's Working Method

Tell students that Lichtenstein followed a definite routine when he created a painting. Distribute copies of Handout 3 on page 19, which lists the steps Lichtenstein followed. Have students put the steps into correct order, which is D, F, H, C, B, E, G, A.

E

Searching for Benday Dots

Distribute photocopies of Handout 4 on page 20, which illustrates *benday dots*, a method of adding tone to printed images that was invented by Benjamin Day (1838–1916). Have students follow the instructions on the handout to examine the dots. Then have them look for benday dots in *Modern Painting with Clef*.



How Lichtenstein Created the Painting

These eight steps describe Roy Lichtenstein's working method, but they are out of order. Number them in the correct sequence.

A

He started to paint.

B

He drew lines on the canvas using the projected sketch as a guide.

C

He used an opaque projector (like the one we're using to view his painting) to project his small paper sketch onto his large canvas.

D

He decided that he wanted to make a picture with a clef, circles, zigzags, stripes, and wavy lines.

E

He adjusted the lines and shapes he had drawn on the canvas to make his composition stronger.

F

He drew a sketch of his plan on a small piece of paper.

G

Sometimes he worked on the canvas upside down or on end so that he would be able to spot weaknesses in the composition more easily.

H

He decided how big his canvas would be.

Benday Dot Screen

This photograph uses *benday dots* to show different shades of color rather than actually mixing white with black or a color. Using a magnifying glass, examine dark and light areas. Which areas show dots placed closely together? Which areas show dots placed farther apart? Compare what you see from a distance and up close with the magnifying glass. Look for benday dots in newspaper illustrations too.

Benday dots have been used to print comic books. During the 1960s Roy Lichtenstein used both benday dots and words enclosed in bubbles to imitate the comic book style. He used benday dots so often that they became a kind of trademark of his work.

Jessie Cohen, National Zoological Park, Smithsonian Institution

A sculpture of Rosa Parks, a hero of the Civil Rights Movement, offers insight into how a small but courageous act triggered profound reversions in the law that led to significant change in people's daily lives.

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Rumbaugh, Marshall D. *Rosa Parks*. Painted limewood, 33 inches (83.8 cm), 1983. T/NPG.83.163. National Portrait Gallery, Smithsonian Institution.

Foldout 4 Marshall D. Rumbaugh, *Rosa Parks*

Marshall D. Rumbaugh (born 1948) was seven years old when Rosa Parks was arrested. He is a self-taught sculptor who studied art history in college and later became a commercial artist. He lives and works in Pennsylvania and is well known for his painted sculptures.

Section III

Rosa Parks

by Marshall D. Rumbaugh

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B
Asking and Answering Questions

Taking a Close Look

1. Use an opaque projector to enlarge the reproduction of *Rosa Parks*.

2. Without mentioning the title or subject of the sculpture, ask students to describe it as closely as possible. Then have them speculate about the story behind the sculpture, using the questions that follow to elicit their ideas. (If any students realize that the woman in the sculpture might be Rosa Parks and already know her story, ask them to postpone applying their previous knowledge and to use only clues in the sculpture itself.)

Who are the people in the sculpture (not their names, but their roles or positions)?

Where are they?

What is happening?

Why is it happening?

Ask what clues students used as a basis for their speculations. Make sure they notice the handcuffs; gun and holster; badge; American flag lapel pin; figures' skin color; and the red, white, and blue of the woman's clothing.

3. Ask students to identify the parts of the figures that are unusually large or small. Have them discuss how these exaggerations or distortions provide clues to the subject matter.

4. Show students the news photo of Rosa Parks on page 23 and have them compare her appearance in the sculpture with her appearance in the news photo.

1. Have students list questions that remain unanswered or that they can only guess at by examining the sculpture. (Their questions might include the following: Is the sculpture based on a real event? What is the woman's name? Why was she arrested? What charge was brought against her? Where are the officers taking her? Is she going to jail? Does anybody care about her arrest? How long ago did this happen? If students leave out questions that you think are significant, add them to their list.

2. Either distribute photocopies of Handout 5, "Chronology: Rosa Parks's Arrest and the Montgomery Bus Boycott," on page 25 or tell your students about the events it describes. Tell them to use this information to find the answers to the questions they listed. If they asked additional questions that are not answered by the chronology, send volunteers to the library to do additional research.

3. After students have answered the questions they listed, have them discuss the larger significance of what Rosa Parks did, using the following questions as a starting point:

A Montgomery woman said to Rosa Parks, "When you sat down, our people stood up." What did she mean?

What was it about Rosa Parks that made her the perfect catalyst (a person who or thing that speeds up events) for a bus boycott?

Could the boycott have been launched equally well by a less-respected person? Why or why not?

Associated Press Photo

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C Making a Picture

After the students are familiar with the circumstances surrounding Rosa Parks's arrest, ask whether they think the sculpture *Rosa Parks* should include more details. For example, do they think the bus should have been included? Ask why they think Rumbaugh left out such details. Then have students draw or paint their own interpretation of one event surrounding Mrs. Parks's arrest and the subsequent bus boycott. Encourage them to eliminate unnecessary details.

D Role Playing Nonviolent Resistance

Tell students that as soon as the Bus Boycott was over, Martin Luther King, Jr., trained Montgomery's African American bus riders in techniques of nonviolent passive resistance so that integration on the buses could be accomplished calmly and without violence. Read them Dr. King's description of the training:

> We lined up chairs in front of the altar to resemble a bus. . . . From the audience we selected a dozen or so "actors" and assigned each one a role in a hypothetical situation. One man was the driver and the others were white and Negro passengers. Both groups contained some hostile and some courteous characters. As the audience watched, the actors played out a scene of insult or violence. At the end of each scene the actors returned to the audience and another group took their place; and at the end of each session a general discussion followed. Sometimes the person playing a white man put so much zeal into his performance that he had to be gently reproved from the sidelines. Often a Negro forgot his nonviolent role and struck back with vigor; whenever this happened we worked to rechannel his words and deeds in a nonviolent direction. (King 1958, 163)

Have students participate in a role playing activity based on King's description. After they finish the activity, have them discuss what they learned from it. Ask them which of today's social problems they think might be eased by using such techniques of nonviolent passive resistance.

E Putting on a Skit

Have students write and perform skits about how Rosa Parks's arrest led to the Montgomery Bus Boycott. Tell them they can use the images and ideas they find in the sculpture as well as information and quotations from the chronology. You might also refer them to the books listed in Sources for additional information.

Chronology: Rosa Parks's Arrest and the Montgomery Bus Boycott

"The story of Montgomery is the story of 50,000 Negroes who were willing to substitute tired feet for tired souls." (King 1958, 69)

The Setting

A downtown bus stop, Montgomery, Alabama, December 1, 1955—a damp evening.

The People

Rosa Parks
A 43-year-old seamstress who was taking the bus home from work

Mrs. Parks was a hard-working, well-educated, much-respected member of Montgomery's African American community. She was known as a woman of cheerful disposition, great integrity, and strong will. She had made many friends through her work for her church and for her local branch of the National Association for the Advancement of Colored People (NAACP).

J. S. Blake
A white bus driver

Like other drivers employed by the Montgomery City Line Bus Company, Blake was trained to call police if any passenger refused to comply with state and city segregation laws.

Two white police officers

Local officers were required to enforce the Alabama state law specifying that seating on public buses must be segregated by race.

The Regulations

In 1955, about 70 percent of Montgomery's bus riders were African American. All riders, African American and white, knew the regulations:

Seats at the front of the bus were designated for white passengers only.

Seats at the rear of the bus were designated for African American passengers only.

African Americans could sit in the center section of the bus as long as they sat behind an imaginary "color line" that moved farther and farther back as more white passengers got on the bus. It was the bus driver's job to announce when an African American passenger had to abandon a seat in the center section so that a white passenger could sit down.

African American and white passengers could not sit in the same row of seats. If a white passenger took a seat in a row already occupied by African American passengers, the African Americans had to abandon their seats.

African American passengers were expected to enter the front door of the bus to pay their fare, then exit the bus and reenter through the rear door to find a seat at the back.

The African American Leadership

For several years, the leaders of Montgomery's African American community had been trying to change the bus regulations that they found so humiliating. They filed complaints against the bus company and appealed to the mayor, but nothing changed. The leaders decided that a bus boycott was the best way to bring attention to their cause. They made their plans and waited for an incident that would generate support from the entire African American community.

Handout 5

Mrs. Parks's Arrest: December 1, 1955

When Rosa Parks stepped onto the bus at the end of the workday, she had no intention of causing a stir. She sat down in the middle section. The man in the seat next to her and the two women across the aisle were also African Americans.

Several stops later, a number of white passengers got on the bus. There were only two seats left in the all-white section.

The driver called out to African American passengers in the first row of the center section, "You let him have those front seats!"

The four black passengers knew exactly what the driver meant.... None of the blacks said anything nor did they move.... The bus driver again demanded the seats saying, "You all better make it light on yourselves and let me have those seats." Three of the four black passengers got up, but Mrs. Parks only moved her legs so that the man in her window seat could pass. He moved into the aisle and stood with the two black women.

The bus driver, J. S. Blake, left his seat, hovered over Mrs. Parks, still seated, and asked if she was going to get up. Mrs. Parks answered, "No." Increasingly insistent before the full audience of the crowded bus, he thundered, "If you don't get up, I'm gonna call the police." Quietly, Mrs. Parks advised him to go ahead and make his call.

The bus driver returned, reinforced with two burly white policemen, who asked Mrs. Parks if the driver had requested her to move. She said, "Yes." One policeman, unable to understand such obstinacy, wanted to know why she would not vacate the seat. Mrs. Parks replied that she did not think she should have to stand up so someone else could have her seat. Continuing to speak to the policemen, she asked, "Why do you always push us around?" The officer said he did not know and placed her under arrest. (Wright 1991, 2, 27)

The officers escorted Mrs. Parks to their patrol car and took her to the city jail, where she was fingerprinted, photographed, and booked.

Boycott Plans

Several hours after Mrs. Parks's arrest, Mr. E. D. Nixon, a civil rights activist and leader of the African American community, arrived at the jail and posted bond for her release. Mr. Nixon, who earned his living as a Pullman porter on a train, believed that the time had come to try to force a change in the law that enforced discrimination on public transportation.

Mr. Nixon proposed a one-day bus boycott for all of Montgomery's 40,000 African American bus riders. "If we could just get all the Negroes to stay off the bus one day, just to show the bus company where the money comes from, that would be an important demonstration," he said. (Wright 1991, 36)

At first, Rosa Parks was not sure that she wanted her arrest to be used to provoke the bus company and test the constitutionality of the local city bus law. But after thinking it over, she told Nixon, "If you think we can get anywhere with it, I'll go along with it." (Wright 1991, 39)

The group planned the bus boycott for December 5, the day Mrs. Parks was to stand trial. They knew that bus boycotts had been tried in many cities but failed because people could not be convinced to stay off the buses. The laborers, the cooks, the maids, and the shop workers feared that if they boycotted the buses they would lose their jobs.

The Groundwork

Jo Ann Robinson, a professor and civic leader, mimeographed 52,500 leaflets that were stuffed into mailboxes and under doors and distributed at churches, stores, and restaurants. This is what the leaflet said:

This is for Monday, December 5, 1955. Another Negro woman has been arrested and thrown into jail because she refused to get up out of her seat on the bus for a white person to sit down. . . . This has to be stopped. Negroes have rights too, for if Negroes did not ride the buses, they could not operate. Three-fourths of the riders are Negroes, yet we are arrested, or have to stand behind empty seats. If you do not do something to stop those arrests, they will continue. The next time it may be you, or your daughter or your mother.

This woman's case will come up on Monday. We are, therefore, asking every Negro to stay off the buses Monday in protest of the arrest and trial. Don't ride the buses to work, to town, to school, or anywhere on Monday. . . . If you work, take a cab or walk. But please, children and grownups, don't ride the bus at all on Monday. Please stay off of all buses, Monday. (Wright 1991, 36)

The biggest problem for the boycott planners was finding other ways to get thousands of African American people to work so they wouldn't be tempted to take the bus. Montgomery's eighteen African American–owned taxi companies helped solve the problem. They promised to charge passengers only 10 cents a ride on the day of the boycott, the same as the fare charged by the bus.

The Day of the Boycott: December 5, 1955

Early morning
It was a cold, windy day. The streets filled with African Americans, young and old, men and women, all walking to work. Groups of African Americans waited on street corners for rides with friends or even strangers. Cabs followed the bus routes, dropping off and picking up passengers at the bus stops. People traveled in old pickup trucks and rode bicycles. Some rode mules to work, and a few drove down the streets of Montgomery in horse-drawn buggies. The buses ran nearly empty. To nearly everyone's astonishment, almost all of Birmingham's African Americans stayed off the buses.

9:00 a.m. at the courthouse
Mrs. Parks was fined $10 for disobeying a bus driver's instruction. She filed an appeal.

7:00 p.m. at the Baptist church
A huge crowd attended a mass meeting to decide if the boycott should be continued. A young, little-known minister named Martin Luther King, Jr., was selected as their leader. In a stirring speech that he had little time to prepare, he said:

There comes a time when people get tired. We are here this evening to say to those who have mistreated us so long that we are tired—tired of being segregated and humiliated, tired of being kicked about by the brutal feet of oppression. . . . We had no alternative but to protest.

If you will protest courageously, and yet with dignity. . . when the history books are written in future generations, the historians will have to pause and say, "There lived a great people—a black people—who injected new meaning and dignity into the veins of civilization." (King 1958, 61–63)

The enormous audience was much moved by King's speech and decided to continue the boycott until the bus company met three basic demands. One required courteous treatment of African American riders. Another was hiring African American drivers to serve African American bus routes. The third revised seating arrangements so that passengers would occupy seats on a first-come, first-served basis (although whites would fill the front seats first and African Americans would fill the back). African American passengers would never have to give up their seats to white passengers or stand up if a white person were seated in the same row.

The Bus Boycott Continues

The bus company showed no signs of budging. As the first days and weeks of the boycott stretched into months, the company lost a tremendous amount of money.

The boycott continued throughout the winter, into the spring, then through the summer and fall. Frequent rallies were held to boost morale. Boycotters kept up their spirits by singing:

Ain't gonna ride them buses no more,
Ain't gonna ride no more.
Why don't all the white folk know
That I ain't gonna ride no more.

(Williams 1987, 59)

Organizers devised a carpool system that included 200 cars and 40 pickup points for those who couldn't walk to work. City officials tried to disrupt the carpools by citing people as public nuisances as they gathered on the street corners to wait for rides. But the boycott didn't break down. One African American minister stopped to pick up an old woman who had obviously walked a long way. "Sister," said he, "aren't you getting tired?" Her reply: "My soul has been tired for a long time. Now my feet are tired and my soul is resting."

The Boycott Triumphs

On November 13, the U.S. Supreme Court ruled that segregation on Montgomery's buses was unconstitutional. This ruling established that any bus rider could take whatever seat was available. There could no longer be any "white" and "black" sections on the bus. On December 20, 1956, the Montgomery police chief received the official federal decree prohibiting segregation on public transportation. He informed his officers that desegregation of buses would begin immediately. On December 21, 1956, the Montgomery Bus Boycott ended, 381 days after it had begun, and the African American residents of Montgomery returned to the buses. Rosa Parks was one of the first to ride the buses. *Time* magazine reported that "she gazed peacefully out a bus window from a seat of her own choosing." (Dec. 31, 1956, 10)

By combining an image of the first female U.S. secretary of labor with an image of a brawny workman, the artist emphasizes Frances Perkins's dedication to the cause of helping workers cope with the problems arising from rapid industrialization.

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Cotton, William Henry. *Frances Perkins.* Pastel on artist's board, $12\frac{3}{16} \times 9\frac{5}{16}$ in. (31 x 23.6 cm), c. 1935, NPG.87.219. National Portrait Gallery, Smithsonian Institution.

William Henry Cotton is best known for the caricatures and illustrations he created for *The New Yorker* and other national magazines. He also painted portraits and decorated theaters with original murals.

Frances Perkins

by William Henry Cotton

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A Taking a Close Look

1. Use an opaque projector to display the reproduction of *Frances Perkins*.

2. Without mentioning the title or subject of the portrait, ask students to describe the woman in it as closely as possible, using the following questions:

What is she wearing? Make sure the students notice her trademark black three-cornered hat and pearls.

How old do you think she is?

How big do you think she is?

What kind of work do you think she does? Why?

3. Ask students to describe the man as closely as possible, using the following questions:

What is the man wearing?

What is he holding?

How big do you think he is?

What kind of work do you think he does? Why?

4. Use the following questions to conduct a discussion comparing and contrasting the two people and speculating about why they both appear in the painting:

What are the most visible portions of each person?

In what ways are the two people in the portrait different from each other?

Which person do you think is the *subject* of the portrait? Why?

Why do you think the other person is shown?

5. Show students the news photograph of Frances Perkins talking to laborers (page 31). Ask whether they would recognize her as the same woman whom they see in the portrait.

Associated Press Photo

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B

Asking and Answering Questions

1. Call students' attention to the paragraphs in Handout 6 that discuss labor leaders' objections to Perkins's appointment and the tactics she used to win their support. Have them look again at the portrait and photograph and discuss what kind of image they think Perkins projected.

2. Have students compare how a woman in the 1990s may adapt the methods Perkins used to prove herself in a job that has previously been filled by men. You might encourage them to express their opinions about what they would or would not be willing to do to overcome the kind of prejudice that Perkins faced. Be sure they consider the following aspects of gaining acceptance:

Image, or how one looks and dresses (Use photos of professional women from newspapers and magazines to show students what such women wear today.)

Conduct, or how one behaves

Ideas and opinions

Accomplishments

3. Have students cut photos from magazines or newspapers of men and women dressed in a wide range of styles. They should paste each picture on a separate sheet of paper and add a "balloon" containing words that express one of Perkins's ideas cited in Handout 6. Display the resulting illustrations and ask students to decide which of the men or women they would be most likely to listen to about labor issues and why.

C

Projecting the Right Image

1. Have students list questions that remain unanswered or that they could only guess at by examining the portrait. (Their questions might include the following: Who is this woman? Is she alive now? If not, when did she live? Is she famous? Why is she famous? What is a middle-aged woman in pearls doing in a portrait with a brawny laborer? What does she know about his way of life? What might they have to say to each other?) If students leave out any questions that you think are important, add them to the list.

2. Tell the students that the portrait is of Frances Perkins, who was secretary of labor under Franklin D. Roosevelt. Have them use this new information to try to answer some of their questions.

3. Either distribute photocopies of Handout 6, "Frances Perkins: Who She Was and What She Stood For," on page 35 or tell students about the events it describes. Tell them to use this information to find the answers to the questions they listed. If the handout does not contain answers to all the questions students come up with, you might ask volunteers to research the other questions at the library and report back to the class.

1. Tell students that the secretary of labor is the cabinet member who oversees the work of the U.S. Department of Labor. Then ask them to list the issues that they think would concern the secretary of labor. If they do not mention the following topics, add them to the list: laborers' wages, health and safety standards in the workplace, problems of unemployment, and strikes. Give your students photocopies of Handout 7, "Problems and Solutions," on page 36 or tell them about the issues it describes. Have students discuss Perkins's proposed solutions for each of the workers' problems listed.

2. Have students do research to find out more about issues covered in the handout. Choose one or more research assignments from the following list on the basis of your students' ages, abilities, and interests. You might have individuals do the research on their own or assign questions to pairs of students or small groups. Students might find the needed information through library research, contacting and visiting local businesses, or interviewing adult workers and employers they know (including their parents and other relatives). After the research is complete, hold a class discussion in which students report their findings.

Find out about increases in the minimum wage since it was first legislated. More advanced students might also seek information about inflation and relate the two sets of data. When the data are presented to the class, you might ask students to discuss whether or not they think the minimum wage should be raised again.

Find out about the policies on working hours and overtime pay for several large and small local businesses. Ask students to examine their findings to discover whether policies for all workers are identical.

Find out how unemployed workers qualify to receive unemployment compensation today, for how long they receive these payments, what is required of recipients, and how the amount of the payments is determined.

Find out who is eligible for Social Security today, how long they continue to receive Social Security payments, what is required of recipients, and how the amount of the payments is determined.

Find out what safety regulations are in force for several large and small local businesses, whether the businesses have to be inspected, who inspects them, how often, and what the inspectors look for. If possible, have students talk to people who run businesses in your area and visit at least one place of business. Have them look for posted certificates of inspection and safety regulations. Also find out what kind of smoking laws are in effect.

Find out what kinds of injuries are covered by Worker's Compensation; if injured workers have to pay for any part of their medical treatment; and if they receive their full salary for the entire time they are unable to work or, if not, how their compensation is determined.

Have students make a list of problems workers face today that were not among the problems that Frances Perkins tried to solve. The following items might appear on the new list: health care, job discrimination, sexual harassment, and smoking in the workplace. Have students discuss why they think these problems were not major issues in the 1930s.

D Using Additional Resources

E Holding a Debate

Remind students that Frances Perkins was instrumental in changing the law so that workers would receive a minimum wage. If their research for Part D has not uncovered the information, tell them that the minimum wage was established by the Fair Labor Standards Act of 1938, which allowed Congress to set minimum wages and maximum hours for all manufacturers whose products crossed state lines. Tell them that, like most New Deal legislation, the law was controversial. Assign two teams of students to debate both sides of the issue. If necessary, use the following ideas to help students prepare their arguments:

Arguments in favor	Arguments opposed
Minimum wage law assures that workers earn enough income so that they do not have to work overly long hours to make a living. This resulting free time allows them to rest, stay healthy, pursue leisure activities, and contribute to community life.	The minimum wage is likely to become the maximum wage that businesses are willing to pay their workers. It will be difficult for workers to earn more than minimum wage.
A minimum wage law protects businesses from cutthroat competition with each other.	The government should not control the business decisions of private companies.

Frances Perkins — Who She Was and What She Stood For

Frances Perkins was born into an affluent Boston family in 1882. As a student at Mount Holyoke College she was taught that educated women in her position should tackle the ills of society, "doing what nobody else wants to do; going where nobody else wants to go." (Martin 1956, 48) After college, she dedicated herself to public service. She became an authority on issues related to workers' health and safety. In New York State, she held a number of important jobs and helped reform many of the state's labor practices. In 1933, President Franklin D. Roosevelt appointed her secretary of labor. At the time of her appointment, the United States was in the depths of the Great Depression and Americans were suffering extreme economic hardship. At the time of Perkins's appointment, for example, 16 million Americans (about one-third of the workforce) were unemployed.

Roosevelt had been elected president largely because people believed he would be able to bring the nation out of the Depression. His New Deal comprised many separate initiatives aimed at doing just that. With these programs, the U.S. government made itself the employer of vast numbers of people in public works projects and became directly involved with controlling the operations of private enterprise.

Frances Perkins was the first woman ever to be appointed to a U.S. cabinet position. Cabinet members not only advise the president on issues of public policy, they also run huge government departments that have wide-ranging authority. When Perkins was appointed secretary of labor, labor union leaders made it clear that they would have preferred a "two-fisted man" because they didn't think a woman would be able to deal with the problems of the Depression. So Frances Perkins had to win their support.

She noticed that when she dressed fashionably, her male colleagues were unlikely to respect her opinions. When she dressed in a plain black dress and pearls, she had much more success in getting her way. "I tried to remind them of their mothers, and it worked," she said. "They could take justice from a woman who reminded them of their mothers." (Martin 1956, 146) Her three-cornered "tricorn" hat, which her own mother had told her she should always wear, became her trademark. Sometimes she wore it all day long.

At the first cabinet meeting, everyone watched Perkins's performance to see if she was up to the challenge. One of her colleagues described her conduct this way:

> She didn't interrupt. She didn't butt in. She didn't ask any questions. She kept still until the president asked her what she had to say. Then she said it. She said it plain and distinct. She said it short. When she was through, she stopped. I guess she's all right. (Martin 1956, 33)

It wasn't only Frances Perkins's appearance and manner that won over the labor leaders. She had done a lot of thinking about the government's proper role in helping American workers who were struggling during the Depression. She entered the Roosevelt administration with a clear understanding of the workers' problems and clear proposals about how they might be solved. Not everyone agreed with her, but her well-reasoned positions were clearly aimed at improving conditions for the average worker.

Here are some of Perkins's opinions

It is the duty of the government to intervene in industries that are not treating their employees well.

It is better for government to improve conditions for workers than to depend on charities to come to their aid.

It is better to improve conditions for workers by enacting new laws than by encouraging unions to strike.

Government must listen to the public's concerns before enacting new legislation. Workers should be able to object, present facts, or suggest modifications to any plan. As she put it, "In a society such as ours no one man is good enough, wise enough, imaginative enough, farseeing enough to adopt rigid regulations which affect the lives of thousands of people." (Martin 1976, 271)

Handout 7

Problems and Solutions

As secretary of labor during the Great Depression, Frances Perkins had to confront many serious problems. Although most of these problems were particularly severe during the Depression, they had consequences for workers during better times as well. Perkins strongly advocated solutions that often called for drastic changes in the relationship between government and business, changes that have had a profound effect on the way we live.

Problem 1
Low wages

Solution
Minimum wages

Require employers in certain industries to pay their workers a livable wage, as established by Congress. When the minimum wage law was first enacted, the minimum wage was 25 cents. It has been raised many times since then.

Problem 2
Long hours

In some industries, workers were required to work 54 hours a week or more.

Solution
Maximum required hours and "overtime" pay

Establish 40 hours per week as the maximum an employer could demand that employees work. Any time worked above 40 hours is voluntary, and employees are to be paid at a higher rate for it. Employees cannot be fired for refusing to work extra hours.

Problem 3
Irregular employment

Many industries laid off workers whenever the employer's needs changed.

Solution
Unemployment insurance

Tax businesses and use the money collected to pay *unemployment compensation* to workers who are laid off from their jobs.

Problem 4
Impoverished retired workers

Solution
Retirement insurance (Social Security)

Collect taxes from employees and employers during the employees' working years. Return the money collected to the employees when they retire in the form of monthly income.

Problem 5
Hazardous working conditions

As factories became mechanized, accidents increased greatly.

Solution
Government safety standards

Require regular inspections of factories to ensure such facilities as adequate sprinkler systems, fire escapes, fireproof stairwells, and properly working machinery.

Problem 6
Frequent accidents

Frequent workplace fires and accidents caused long-term injuries to workers and left them unemployed.

Solution
Accident insurance (Worker's Compensation)

Require businesses to contribute to an insurance fund that provides income for injured workers. This system places the financial burden of the injury on the employers, who are responsible for providing safe working conditions, rather than on the individual workers and their families.

This abstract portrait honors the memory of the artist's friend, a young German soldier who died in World War I

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Hartley, Marsden. *Painting No. 47, Berlin* (1914–15). Oil on canvas, 39 1/2 x 31 5/8 in. (100.1 x 81.3 cm). Hirshhorn Museum and Sculpture Garden, Smithsonian Institution. Gift of Joseph H. Hirshhorn, 1972.

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Foldout 6 Marsden Hartley, *Painting No. 47, Berlin*

Marsden Hartley, an American painter living in Berlin between 1914 and 1915, befriended a young German soldier during World War I. The soldier was killed in action, and Hartley painted this portrait in his memory. The artist was dazzled by the splendor of the German military and chose to remember his friend in uniform, in fact depicting him *as* a uniform.

Painting No. 47, Berlin

by Marsden Hartley

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A Taking a Close Look

1. Use an opaque projector to display the reproduction of *Painting No. 47, Berlin.*

2. Without mentioning the subject, ask students to describe the painting as closely as possible, taking special note of the repeated patterns, colors, shapes, letters, numbers, and other insignia.

3. Tell the students that the painting is a tribute by the American painter Marsden Hartley to a close friend, a German soldier who died during World War I. Ask them to associate the following facts with the letters, numbers, shapes, and colors (including black) in the painting:

The soldier's name was Karl von Freyburg.

He was twenty-four years old when he was killed in action.

He was a member of the fourth regiment.

He was awarded the Iron Cross (a German military decoration) the day before his death in October 1914.

He loved to play chess.

4. Tell students that Hartley intended the painting to serve as a *portrait* of his friend. Have them note the ways in which the portrait is *different* from a traditional portrait and the ways it is *like* one. (To help them relate the composition to a traditional portrait, ask them to use the shapes that refer to the soldier's helmet and epaulets to trace the form of a human head and torso.) Ask students whether or not they think the painting should be considered a portrait and why.

B Relating Facts about the Artist to His Painting

Tell students that while the painting serves as a portrait of Hartley's friend, it also contains information about the artist himself. Relate the following facts about Hartley to the students and ask them to look for visual evidence in the painting that confirms this information.

Hartley made two trips to Berlin between 1913 and 1915, when Germany was on the brink of World War I. In Germany, he befriended the young soldier Karl von Freyburg.

Hartley was excited by the prewar tension in Berlin and by the daily parades of soldiers and horsemen outfitted in elegant uniforms. He wrote, "I am seeing eight-pointed stars here by the thousands . . . on the helmets of the thousands of soldiers." He was also impressed by the feathered helmet of the Kaiser's Royal Guards and the spurs and tassels of the Guards' dress uniform.

Hartley's feelings toward war were mixed. Although he was stunned by his friend's death and deeply mourned his loss, he continued to be moved by the spectacle of war.

Hartley liked to paint areas of intense color inside of clear boundaries or outlines. He often locked his shapes together like pieces of a puzzle.

1. Send students to a museum exhibition to see actual uniforms or to a library to look at books showing military uniforms from many countries and periods (or bring a few such books to class). Have students answer the following questions about the uniforms:

What do they have in common? (Do most of them use stars? stripes? crosses? plumes? letters and insignia?)

Are they all brightly colored?

What do you think is the purpose of dressing the military in dazzling parade uniforms?

2. Ask students to speculate on how the artist might have painted a portrait of the fallen soldier if Hartley had been less enthralled by the pageantry of the military.

C
Looking at Military Uniforms

D
Making a Portrait

Have students make a faceless and bodiless portrait in honor of someone they know, using images that recall the person they are honoring.

This ancient bronze vessel was made to commemorate the day that a Chinese archer received honors from his king.

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Unknown Chinese bronze workers, ritual food serving vessel (*fang gui*), China, Western Zhou dynasty (ca. 1050–771 B.C.), 10th century B.C. Bronze: (15.5 x 32.1 x 23.5 cm). Inscription at right and on page 46. Arthur M. Sackler Gallery, Smithsonian Institution. Smithsonian Photo by John Tsantes.

Foldout 7 Unknown Chinese bronze workers, *Jing gui*

About three thousand years ago, a Chinese officer named Jing received an armband from the king to honor his skill in teaching archery. Jing was so proud to receive this award that he had a ritual bronze serving vessel made to preserve his moment of glory and to honor his mother.

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Ritual food serving vessel (*gui*)

Unknown Chinese bronze workers

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Taking a Close Look

A

1. Use an opaque projector to display the reproduction of the *Jing gui*.

2. Without telling the students what a *gui* is, ask them to describe the object, noting its shape, color, decoration, and the material it is made of.

3. Ask students to guess how old the object is, where it might have come from, and how it might have been used.

Comparing Trophies

B

1. Tell students that the object is a *gui* (pronounced "gway"), or ancient Chinese food container. Explain that this particular *gui*, the *Jing gui*, was made about three thousand years ago for a royal officer named Jing who taught archery to the nobility, the officials, and the attendants of the king. After an archery contest in which Jing was victorious, the king saw fit to honor him for his success by presenting him with an archer's armguard. Jing was so proud to be honored by the king that he ordered the casting of a bronze bowl to preserve his moment of glory forever; he dedicated this bowl to his mother. The inscription inside it states that he hoped "sons and grandsons [would] use it for ten thousand years." The *gui* was found at a burial site.

Ask students to speculate on the following questions:

How do you think Jing, his mother, and other family members felt about the *Jing gui*?

How do you think the archer's descendants felt about it?

How do you think these people treated it? (For example, do you think they kept food in it?)

How do you think it got to be at the burial site?

2. Have students tell about any special trophies they have at home or have seen elsewhere. Ask the following questions about each trophy:

What shape does it take? (For example, is it a bowl, platter, or cup?)

What material is it made of?

How is it decorated?

Is it inscribed? (Does it have writing on it?)

What features make it look impressive?

Is it used every day, used on special occasions, or kept on display?

How does your family (or the people who have it) feel about it?

C Thinking about Materials

1. Ask students to describe a food container they have at home. As they do so, list the materials they mention on the board (china, ceramic, wood, glass, plastic, stainless steel, silver, and brass). Then ask the following questions about the materials on the list:

Which is most durable?

Which is most likely to break?

Which is most common?

Which is most rare?

Which is most expensive? Why?

2. Tell students that the *Jing gui* is made of bronze. Ask if they think bronze is more or less expensive than each of the materials listed on the board. Then ask if they think it is more or less expensive than gold, and why they think so.

3. Tell students that to the ancient Chinese bronze was the most precious metal. Tell the class the following facts about bronze:

Bronze was the first type of alloy (a material made of two or more metals) made, dating back to 3500 B.C.

Bronze is made mostly of copper and tin.

During the Bronze Age, people used bronze to make tools, household objects—such as food containers—and weapons. It was also used for jewelry and other ornaments.

Bronze is hard and strong; therefore, objects made from it last for hundreds of years.

Whether bronze is buried in the earth or exposed to the atmosphere, the surface corrodes to produce a patina (a greenish film covering the entire surface). Chinese bronzes with beautiful patination have come to be admired by collectors, and the patina may increase the value of the object.

Bronze can be cast into an endless number of shapes, including very large ones, because molten bronze flows freely. It will follow the contours of any mold and will run into even the smallest slit. The Chinese used a bronze casting technique with clay molds into which fine, crisp lines were carved. This method made it possible to include delicate designs on objects cast in bronze. Bronze can also be cast with the lost-wax method or can be hammered into shape.

The Chinese first used bronze around 2000 B.C., but its use did not become extensive until a few hundred years later. Even then, bronze objects were beyond the reach of common people.

Next, have students speculate on why the ancient Chinese considered bronze so valuable. Alert them to any of the following reasons they may have overlooked:

It was scarce and available only to the ruling classes.

It was very strong and unlikely to break.

It could be melted and cast into any shape for which a clay mold could be made.

Even the most elaborate decorations worked into the mold would be reproduced faithfully on the bronze.

Because of the patina, bronze objects became more desirable with age.

3. Arrange to have students study bronze monuments in your vicinity. (To find these, you may wish to contact your local historical society. Then, you might take students to view the monuments as a group, provide them with a list giving the locations of the monuments, or have them find the monuments on their own. If it is not practical to have students visit the monuments, you might show them color photographs or postcards of famous monuments.) Tell students that Western bronze sculptures are often coated to prevent patination, which is sometimes seen as undesirable. Have them note whether or not the monuments they see have taken on a patina. After they have viewed these memorials, have students tell why they think bronze is so often used for outdoor monuments. Ask why air pollution is far more hazardous to outdoor bronze than rain, snow, or wind. Explain that an outdoor bronze sculpture should receive special coatings to protect it from corrosion by airborne chemicals.

Thinking about Decoration

D

1. Ask students how the kitchenware, tableware, and ornamental vases and bowls they have at home are decorated. Are they carved, painted, imprinted, engraved, molded, or left plain? Ask if they think decorations make these household objects more valuable.

2. Tell students that the decorations of the *fang gu* add to its value. Use the opaque projector to display the *fang gu* again and have students look carefully at the decorations. Help them find the stylized versions of birds and dragons in the two horizontal bands. Be sure they observe the following details:

The two birds facing each other in the lower, wider band. Their heads are turned away from each other. Each bird has a very prominent round eye, long curving plumage on its head, and an elaborate tail.

Two dragons on either side of a mask-like face in the upper, narrower horizontal band. The two dragons also have protruding eyes and long curvilinear bodies with elaborate crests on their heads.

3. Have students design their own animal decorations in a very narrow horizontal band. Tell them that they may distort the shape of the animal to make it fit.

Ritual food serving vessel (*gui*)

Unknown Chinese bronze workers

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Taking a Close Look

A

1. Use an opaque projector to display the reproduction of the *Jing gui*.

2. Without telling the students what a *gui* is, ask them to describe the object, noting its shape, color, decoration, and the material it is made of.

3. Ask students to guess how old the object is, where it might have come from, and how it might have been used.

Comparing Trophies

B

1. Tell students that the object is a *gui* (pronounced "gway"), or ancient Chinese food container. Explain that this particular *gui*, the *Jing gui*, was made about three thousand years ago for a royal officer named Jing who taught archery to the nobility, the officials, and the attendants of the king. After an archery contest in which Jing was victorious, the king saw fit to honor him for his success by presenting him with an archer's armguard. Jing was so proud to be honored by the king that he ordered the casting of a bronze bowl to preserve his moment of glory forever; he dedicated this bowl to his mother. The inscription inside it states that he hoped "sons and grandsons [would] use it for ten thousand years." The *gui* was found at a burial site.

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Thinking about Decoration

D

1. Ask students how the kitchenware, tableware, and ornamental vases and bowls they have at home are decorated. Are they carved, painted, imprinted, engraved, molded, or left plain? Ask if they think decorations make these household objects more valuable.

2. Tell students that the decorations of the *Jing gui* add to its value. Use the opaque projector to display the *Jing gui* again and have students look carefully at the decorations. Help them find the stylized versions of birds and dragons in the two horizontal bands. Be sure they observe the following details:

The two birds facing each other in the lower, wider band. Their heads are turned away from each other. Each bird has a very prominent round eye, long curving plumage on its head, and an elaborate tail.

Two dragons on either side of a mask-like face in the upper, narrower horizontal band. The two dragons also have protruding eyes and long curvilinear bodies with elaborate crests on their heads.

3. Have students design their own animal decorations in a very narrow horizontal band. Tell them that they may distort the shape of the animal to make it fit.

E

Thinking about Inscriptions

1. Ask students if any bowls, platters, or mugs at home are inscribed or imprinted with words. If so, have them tell what the inscriptions say. Ask why such inscriptions might make objects more valuable. (If necessary, point out that inscriptions might have sentimental value or might contain information that will be of value to future generations.)

2. Display the *Jing gui* and the detail of the inscription again. Explain that the inscription was cast inside the bowl. Tell them that Chinese characters, unlike the individual letters in our alphabet, each represent a whole object or idea. Distribute photocopies of Handout 8, "*Jing gui* Inscription," on page 46. Give students a few moments to read about and study the inscription, then ask them the following questions:

Why would the inscription have added to the value of the *Jing gui* in ancient China?

Why does an inscription add to the value of an ancient bronze bowl today?

What can you learn about ancient China from reading the inscription?

3. Tell students that the reproduction of the inscription was made by placing a piece of paper over the inscription and rubbing the paper with a marking tool. Then have them complete the following activities:

Display the detail of the inscription again. Have students study it to find the Chinese character for *archery*. If they need help, tell them it looks like a bow and arrow and is used three times (see the fourth, sixth, and seventh lines from the bottom). Once students have found it, have them make their own drawings of it.

Have students find inscriptions on plaques or gravestones and, after obtaining permission, make copies of them by covering the inscription with paper and then rubbing a crayon over the paper. Tell them to be careful not to touch the actual inscription with the crayon.

Have students create inscriptions of very brief stories (a few sentences) that tell about the good deeds of a classmate. Instead of writing the story in words, they should design characters, or "picture words," to tell the story. Have students show their inscriptions to the classmates they honor to see if the "honorees" understand them. Then display all the inscriptions in the classroom.

Handout 8

Jing gui Inscription

The *Jing gui* is inscribed with ninety ancient Chinese characters (symbols that represent objects or ideas). In the absence of historical records from this period, inscriptions on buried objects like this one are a primary source of information about ancient Chinese culture. After much study, scholars figured out that the inscription on the *Jing gui* relates Jing's success as an archer and preserves his glory for posterity. This is a partial translation of the inscription:

On the day *dingmao* the King commanded Jing to supervise archery. The sons and younger brothers of the nobles, the high and low officials, and the attendants studied archery. . . . The King . . . had an archery contest at the Da Chi. Jing's training had been effective. The King presented Jing with an archer's armguard. Jing bowed his head and presumed to extol the Son of Heaven. He made this sacrificial gui for his mother Wai Ji. May sons and grandsons use it for ten thousand years. (Teacher's Packet 1991, 41)

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This beaded figure from the African kingdom of Bamum was given to the family of a German official, Captain Hans Glauning, to honor his memory.

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Overview

Objectives

Materials

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Bamum peoples, *Male Beaded Figure*. Fumban, Grassfields region, Cameroon. Wood, brass, cloth, glass beads, cowrie shells. 63 in. (160 cm). Gift of Evelyn A. J. Hall and John Friede, 85–8–1. Photograph by Franko Khoury, National Museum of African Art.

Foldout 8 Bamum peoples, Cameroon, *Male Beaded Figure*

The anonymous wood carvers and beadworkers who created this figure were highly skilled artisans who may have been brought as captives to the Kingdom of Bamum to enhance the prestige of the king and his court. Artisans were honored for their superb craftsmanship and were sometimes given the status of nobility.

Male Beaded Figure

Bamum peoples

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Taking a Close Look A

1. Use an opaque projector to display the reproduction of *Male Beaded Figure* and the detail of the head.

2. Ask students to imitate the pose of the figure. Be sure they notice the left hand supporting the chin and the right hand on the belt.

3. Have students sketch the figure's many designs and decorations:

The blue and white patterns on the arms and torso ("spider" designs) and on the legs ("frog" designs)

The red and blue patterns on the headdress, neck ornament, lower arms, ankles, belt, and loincloth

4. Ask students to locate these materials:

Carved wood covered with brass overlay (on the face, hands, and feet)

Small "seed beads"

Longer, cylindrical beads (These are actually about 1 inch [2.5 cm] long and were highly valued.)

White cowrie shells (These were often used as money.)

Asking and Answering Questions B

1. Have students list questions that they can't answer by simply examining the figure (for example, Who is this figure? Why is he holding his hand under his chin? What is he wearing on his head? Why is he covered with designs? How are all the beads attached to the figure? How many people worked on making this figure?) If students leave out questions that you consider important, add them to the list.

2. Distribute photocopies of Handout 9. Have students use it to look for answers to the questions on their list.

C Gathering Facts about Colonialism

Have students locate Cameroon and Germany on a world map. Then ask them to speculate about the connection between this region of Africa and the German empire at the turn of the century. Ask students to guess why the *Male Beaded Figure*, which represents a high-ranking court servant in Bamum, would have been sent to the German empire in memory of a German army captain. After students have proposed ideas, read and discuss Handout 10, "The History of Bamum—A Chronology," to find out what actually happened.

D Interpreting the Facts

1. Remind students that the *Male Beaded Figure* was given to Captain Glauning's family as a gift in his memory. The figure was not meant to resemble the captain. The family later sold the figure to a German museum.

2. Have students imagine that they were in the galleries of the German museum on the day that the *Male Beaded Figure* arrived. Then ask them the following questions:

What do you think the German museum visitors thought of the figure?

Do you think they valued it? If so, in what ways?

What would a German have to know about Bamum culture in order to understand the figure?

E Exploring Sources of Information

Explain to students that scholars used many sources to learn about Bamum and the *Male Beaded Figure*. Ask them which pieces of information probably came from each of these sources: history books, anthropology books, historical photographs, maps, military records, personal journals, visits to the Bamum palace, and interviews with people now living in Bamum. Ask what kinds of information might be recalled by relatives of people who belonged to the court of Bamum in the early twentieth century.

1. Have students collect objects (or pictures of objects) that honor people for achievement in today's society. After examining these objects, ask students if they think current American honorary plaques, trophies, trays, newspaper photos, and monuments in the park should be considered works of art.

2. Have students make their own objects in honor of specific people. (If it is not possible for them to make the objects, the students could draw sketches of their ideas.) The objects might honor people they know personally (perhaps from school, a club, a team, or a religious institution) or people they know something about (athletes, entertainers, public servants, etc.).

3. In order to prepare the students for their project, you might want to discuss the following questions, referring to the works they have studied in this booklet:

What materials will you use to make your "object of honor"? Have students recall the materials in the objects they have discussed:

Painting No. 47, Berlin: oil paint and canvas

Jīng gu: bronze

Male Beaded Figure: wood, brass, European glass beads, and cloth

F Making an "Object of Honor"

Then ask:

Which materials might be seen as most valuable because they were very difficult for the artists to obtain?

Which materials could be obtained only by the elite members of society? Why were beads expensive in Bamum? Why was bronze expensive in China?

What materials are especially valued in our own society today?

What inexpensive materials can you think of that might have great sentimental value?

What skills will you use to make your "object of honor"? Ask students to consider the skills involved in producing each of the following objects:

Painting No. 47, Berlin: applying paint to canvas

Jing gu: casting a bronze vessel from clay molds

Male Beaded Figure: carving a three-dimensional figure and covering it with tiny glass beads stitched onto cloth

What sort of decorations could you add to your "object of honor"?

Ask how the following types of decoration have been used on the three "objects of honor":

Symbols indicating high status or royalty

Inscriptions

Personal references

Would the three objects be as much of a tribute if they had been left plain?

Bamum Fact Sheet

The King of Bamum

The *Male Beaded Figure* was made in the Kingdom of Bamum (now a part of the nation of Cameroon) in Africa. To this day, the king of Bamum rules from a palace located in the capital of Fumban. His court includes high-ranking officials and servants. When a Bamum man or woman meets the king, they must show respect by bowing and raising their hands close to their mouth. No Bamum is allowed to speak directly to the king.

In the past, the king granted certain noble retainers and guards the privilege of displaying emblems of high rank. Only people of high status were allowed to wear an oval headdress and an elaborate loincloth. The use of frog and spider designs was reserved for high-ranking court officials.

The king maintained control over all materials—such as imported beads and cowrie shells—that conferred prestige (what we would consider status symbols). He alone could decide who was allowed to wear or use these materials.

The king recruited carvers and bead artists who worked together to produce elaborate wooden thrones and figures for his court. These works of art were often covered with fabric into which countless beads and shells were sewn.

The History of Bamum — A Chronology

1700–1800s
Throughout the 1700s and 1800s, Bamum was a small independent African kingdom in what is now the western part of Cameroon. During this period, many regions in Africa became European colonies, and by the latter part of the nineteenth century, the major European powers had claimed vast portions of the African continent. The European nations hoped that their African colonies would provide them with valuable natural resources. At the same time, the colonies were supposed to provide markets for goods produced in Europe.

1884–85
In 1884, thirteen European nations met to settle problems related to their African colonies. The United States was also in attendance at this meeting, which was known as the Berlin Conference of 1884–85. The participants in the Berlin Conference agreed on which territories in West Africa each European nation would hold. The map they drew up gave the German empire the area of Cameroon that included the kingdom of Bamum.

1902
The first Germans arrived in Bamum. The ruler of Bamum, King Njoya, knew that neighboring groups who had resisted the Germans' arrival had suffered badly. Therefore, he thought he would have the best chance of retaining some independence if he welcomed the Germans and established peaceful relations with them. King Njoya's chronicle states:

> One day the whites appeared in the land. The Bamum said to themselves, "Let's wage war against them." "No!" said Njoya, "for I had a dream that the whites would do no harm to the Bamum. If the Bamum go to war against them, it will be the end of their race as it will be of my own. There would be only a few Bamum survivors. It would not be good." Njoya tore the arrows, spears, and rifles out of their hands. The Bamum obeyed him and did not oppose the arrival of the whites. (Geary 1988, 37)

When the German expedition entered the capital city of Fumban, King Njoya met them and declared his "total submission to German rule" (Geary 1988, 37). Njoya's strategy paid off. The Germans perceived Njoya as an ally and left him to rule his kingdom as he wished, at least at first.

1906
King Njoya and two hundred Bamum soldiers joined the Germans in a military expedition against the neighboring kingdom of Nso. The Bamum were particularly eager to participate in the campaign because the Nso had defeated the Bamum in an earlier war in which King Njoya's father had been killed.

To thank King Njoya for his support in the campaign against the Nso, Captain Hans Glauning, commander of the German military station, presented him with a medal and a photograph of the German emperor Wilhelm II. For several years after this, the Bamum engaged in a gift exchange with the Germans. The Bamum gave works of art and ivory and received military uniforms and breastplates in return. The German uniforms were treasured by Bamum soldiers and became a symbol of their alliance with the Germans.

1908
Captain Glauning died, and King Njoya gave the *Male Beaded Figure* to the family of Glauning. The family sold it to a museum in Berlin, the capital of the German empire.

1915
The Germans left Bamum as a result of events during World War I. The British occupied the kingdom briefly before turning it over to the French.

Excerpts on this page are reprinted from *Images from Bamum*, Christaud M. Geary (Washington, D.C.: Smithsonian Institution Press), page 37, by permission of the publisher. Copyright 1988.

Acknowledgements

The works of art that appear in this booklet are in the permanent collections of the five Smithsonian museums profiled here. Each museum offers programs and publications for teachers, as described. To write for materials or information, add Smithsonian Institution, Washington, D.C. 20560 to each address.

Hirshhorn Museum and Sculpture Garden

Independence Avenue at 7th Street, S.W.

(202) 357-3235 (voice)

(202) 357-1729 (TTY)

Specializes in ground-breaking modern works that have raised fundamental questions about the nature of art. The education staff offers tours of the permanent collection and special exhibitions and will adapt programs to meet curricular needs. In-service credit seminars focus on modern art.

National Museum of African Art

950 Independence Avenue, S.W.

(202) 357-4600, ext. 221 (voice)

(202) 357-4814 (TTY)

Dedicated to the arts of sub-Saharan Africa. Guided tours, workshops, participatory presentations, and gallery programs encourage students to appreciate African art and culture. Outreach programs and resources, including slide sets and videotapes, bring Africa into the classroom. Teacher workshops are also offered.

National Museum of American Art

8th and G Streets, N.W.

(202) 357-3111 (voice)

(202) 357-4522 (TTY)

Displays a panorama of American art, from the earliest works to those of the present. Group tours of the permanent collection and special exhibitions can be designed to focus on themes in art history, U.S. history, and literature. Teacher resource packets, student guides, post-tour activity sheets, and workshops and programs for teachers are also available.

National Portrait Gallery

8th and F Streets, N.W.

(202) 357-2920, ext. 1 (voice)

Explores U.S. history through portraits of the men and women who created it. Exciting multidisciplinary programs use portraits and biography as windows through which visitors can view American history and art. An education staff member visits the teacher's classroom to stimulate

thinking and discussion through the use of audiovisual programs, role playing, and other activities. The visit is followed by a guided gallery tour. Workshops introduce educators to school programs.

Arthur M. Sackler Gallery

1050 Independence Avenue, S.W.

(202) 357-4880 (voice)

(202) 786-2374 (TTY)

The Arthur M. Sackler Gallery and its sister museum, the Freer Gallery of Art, are committed to making Asian art accessible to American audiences. The Sackler features a changing calendar of national and international traveling exhibitions of Asian art. Next door to the Sackler, the Freer also houses a collection of American art from the nineteenth and early twentieth centuries. The American holdings contain the most significant collection of works by James McNeill Whistler (1804–1903), including the renowned Peacock Room. Information about teacher packets, in-service training, and hands-on tours for students is provided in "Programs for Teachers and Students," produced twice a year by the Freer and Sackler.

OESE thanks the following individuals for their careful reviews:

Teresia Bush

Hirshhorn Museum and Sculpture Garden

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Nora Panzer

National Museum of American Art

Veronika Jenke

Christraud Geary

National Museum of African Art

Lucia Pierce

Sarah Ridley

Arthur M. Sackler Gallery

Freer Gallery of Art

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Beyond the Frame is a publication of the Smithsonian Institution's Office of Elementary and Secondary Education (OESE), which is directed by Ann Bay. As the Institution's central office for pre-college education, OESE develops materials and programs that make Smithsonian resources available to schools across the nation and that encourage teachers to use their local museums with their students. For more information on OESE resources, write to

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Office of Elementary and
Secondary Education
A & I 1163/ MRC 402
Washington, D.C. 20560

This publication grew out of OESE's summer seminars program, which is directed by Clare Cuddy and administered by Jeanne Jarvis. Every summer these hands-on courses introduce Washington, D.C.–area teachers to museums as educational resources, using teaching strategies and classroom materials that are available from museums throughout the Smithsonian.

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